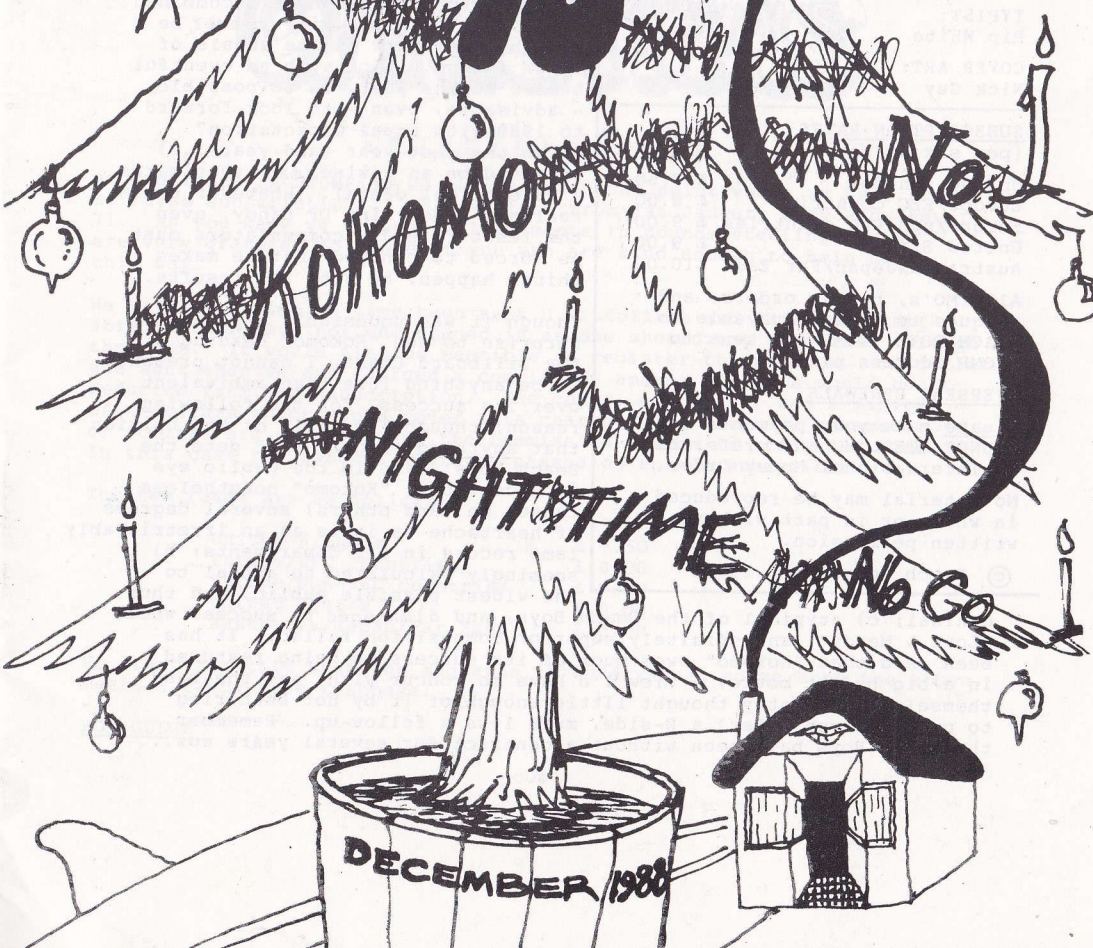


# Back Bay STOMP 70





BEACH BOYS STOMP - DEC '88

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SUBSCRIPTION RATES  
(per six issues)

United Kingdom	£ 7.50
Europe/EEC countries	£ 8.00
Europe/non-EEC countries	£ 9.00
United States	£ 9.00
Australia/Japan/Far East	£10.00

All IMO's, postal orders, and  
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cynical; c) atypical of the Beach Boys, and d) managed to succeed where  
"Love & Mercy", an infinitely superior composition failed. It has  
been said that "Kokomo" owes much of its success to being featured  
in a big budget movie, a view I'd have to concur with, and the band  
themselves evidently thought little enough of it by not bothering  
to cut (or even offer) a B-side, much less a follow-up. Remember,  
the Beach Boys have been without a contract for several years now...



"Christmas comes but once a year",  
according to the old saying - unless  
you happened to be a Beach Boys/Brian  
Wilson fan in 1988, that is, in which  
case Christmas came not only early,  
but anything up to three times prior  
to its accustomed time of arrival.  
The release of BRIAN WILSON...  
"Kokomo" hitting No. 1 in the States...  
and above it all, Brian's appearance  
at our 10th Convention, all combined  
to ensure that 1988 will forever be  
a high-water mark in the annals of  
BB/BW fandom. With such an eventful  
twelve months past, is it possible  
- advisable, even - to look forward  
to 1989 with equal expectation?  
Given the past year (and years...) it  
would be an unwise man that makes  
a categorical denial. Whatever one's  
feelings concerning Dr Landy, even  
the least friendly commentators must  
be forced to concede that he makes  
things happen, he gets the results.

Though it was undeniably a pleasant  
surprise to see "Kokomo" heading  
the Billboard Chart, I cannot pretend  
to be anything less than ambivalent  
over its success, for the following  
reason; though I'm still of the opinion  
that anything (legal) that gets the  
Beach Boys' name in the public eye  
is acceptable, "Kokomo" nonetheless  
causes me (and others) several degrees  
of heartache as it is a) an irretrievably  
lame record in all departments; b)  
seemingly calculated to appeal to  
the widest possible public, and thus

But enough melancholy - it is, after all, the season for good will  
towards all men and for the first year in many a long while, the UK  
fan at least has been able to admit and discuss his affliction without  
a lengthy explanation as to exactly who Brian Wilson is, and why.  
A fair trade for "Kokomo", I think.

Happy 42nd birthday Carl for the 21st; and a smile for Dennis on the  
4th, and the 28th. Somehow it doesn't seem like five years ago that  
he was taken from us.

And finally, from Michael, Chris, Pip, Trevor, Roy, Nick, Andrew and  
myself, a very Merry Xmas, and the best for the New Year.

AGD

-oOo-

Back issues available: 53, 55, 57, 58, 59, 62, 63, 64, 65, 67, 68, 69. £1.50 per copy  
overseas: add 50p per copy. Please note subscription rates are  
due to rise in the New Year owing to increased costs with printing and postage.

# CHRISTMAS

## SUBSCRIPTIONS

As mentioned in STOMP 69 we have reached the point where we have had  
to raise subscriptions. This will be from 1st January 1989 and Issue  
71. As you know we request all payments in pounds sterling and we  
are very grateful to those of you who are kind enough to help us in  
this way.

We have from time to time been sent U.S. dollars and this is accept-  
able, but we have not encouraged it as one should not send cash through  
the post. It would also be sensible to register the package. If dollars  
are sent then we are charged a commission amount and this would be  
deducted from the subscription. One could, of course, add a maximum  
of 4 dollars which would cover this charge. If, however, an amount  
of dollars are sent in then the commission charge is still the same.  
In this case the benefit would be passed on to the subscriber.

The new rates are as follows:-

United Kingdom	£ 7.50
Europe/EEC countries	£ 8.00
Europe/non-EEC countries	£ 9.00
United States	£ 9.00
Australia/Japan/Far East	£10.00

We are often told that the magazine is undervalued so we hope the above  
meets a favourable response.

ROY GUDGE

-oOo-



# THE BRIAN WILSON INTERVIEW

## AN AUDIENCE WITH MR WILSON

On his last UK visit, whilst recording the 1985 Beach Boys album, Brian contrived to elude our investigative overtures. However, as his trip this year was partially wrapped up with STOMP matters, a meeting was not only probably, but almost inevitable. The interview as recorded below was conducted some seven days after the Convention and, for the sake of topicality, has been reversed: part two (next issue) concerns Brian's pre-solo days, whilst the following focuses on BRIAN WILSON, and the future of Brian Wilson.

STOMP: Your solo career could have said to have been started with your reunion with Gary Usher. What was it like to be working with him again?

BRIAN: It was a pleasure. We had a great time.

S: Will any of the songs you worked on together ever come out?

B: Ahhh... "Spirit Of Rock & Roll", that might come out. That's an interesting song, that's the kind of song I could do a better version of.. OK, I've already done one version, but I could do another and make it ever better.

S: Didn't you do another version of "Still I Dream Of It" with Gary?

B: Nah, we didn't

S: BRIAN WILSON is just about everything that we fans have been waiting for for so long. What inspired you to write such a great song as "Melt Away"? What feelings...

B: "Melt Away" is autobiographical. It's about me, and all my hang-ups, and the way I feel in life right now.

S: The "Take Me Home" section of "Rio Grande", in fact the whole song - what were you trying to create there, what sort of mood?

B: Working on "Rio Grande" was a ball. (Pause) I was just remembering, one night I thought I was fainting in the studio, so I had to drive home. Lenny Waronker, the company president, suggested that we do a cowboy song, and an Indian chant. Dr Landy said, "Why not make it into a five or six part suite, a little rock-opera? We said, "Fine, we'll try it." Me and this guy Andy Paley, who's the Sire A & R man - he came over to my house, we worked for about two days and we got the whole suite written, and then we took like two months in the studio to get it done! It took so long. We wanted it perfect, we kept plugging away to get it perfect, and finally we said, "That's it, that's IT!"

S: What about "Night Blooming Jasmine"?

B: That was something that came from another record I'd done (with Dennis, October 1981 - Prod.), but it didn't sound anywhere near. It was in G, the original version, and our new track is in E. The way the suite went, we couldn't use the old version, so we had to do a new one.

S: Why hasn't "Meet Me In My Dreams Tonight" been released as a single?

B: That has a Spector Wall-Of-Sound feel, and it most likely will be a single sometime.

S: How many albums have you signed with Sire for?

B: Only this one, but they've already offered us some money to do another one.

S: So do you have songs ready for a second album, or do you write as you go along?

B: I had about 130 songs, but out of that we only found about 20 that we wanted to do, and out of those 20, only 11 got on the LP. Now the next album might be oldies-but-goodies. I don't know. Sometime I might consider doing "Over The Mountain".

S: You've recently mentioned that you might be recording with the Beach Boys again, for a Christmas album.

B: Yes, we're gonna do a Christmas album, not for this year but for the next year, and it'll be all new songs, no standards.

S: Would that be as well as a studio album for the summer?

B: That's what we want to do.

S: Would a new Beach Boys album come before a new solo album?

B: That's something I don't know... maybe my second LP will come first, then the Beach Boys. See, groups of our stature don't really have to record that much: a lot of artists are just recording every two, three, four years. Things have changed.

S: Were you surprised at the love and affection shown for you at the Convention?

B: I couldn't believe it. I thought, those people are going nuts for me, and when they came up one by one for autographs, I thought, oh my, how cute is this. Could not believe what a precious bunch of people that day. There was this group singing Beach Boys songs too. Can you imagine how those people in the hall felt when the curtain opened? I just couldn't believe it - I had so much fun that day. Tell everyone there that day that you spoke with me, and to wait for my next album, because it'll be even better. They'll know what I mean by that.

S: You gave us an extra verse in "Love & Mercy".

B: "I was praying to a God who just doesn't seem to care/Oh the blessings we need the most are what we all fear." That wasn't on the single or the album version because the record company said so.

S: Sarah Brightman...

B: She came by yesterday, and I played her a song I'd written for her, and she just flipped, she loved it. We're gonna send her a tape of it when we get back to LA. She has a very good voice, and she learned it real quick. I wrote it here in England.

S: Any title?

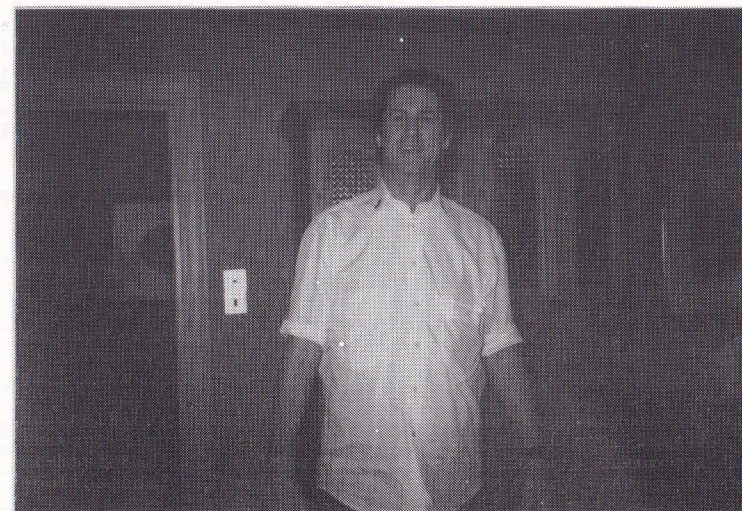


- B: It's called "&@!\$-?+&#!", but don't tell anybody. (So we haven't)
- S: Whose idea was it to do "Goodnight Irene" for the FOLKWAYS album?
- B: Mine. They sent three songs by Leadbelly, I listened to them and I said, "It's gotta be "Goodnight Irene"". They had it in 3/4 time - a waltz - and I arranged it in 4/4 (demonstrates by singing), changed the beat. I did a good job, worked hard on it and furiously. I cannot believe, when you take your time, what can be done. It's amazing. What I'm trying to do with my music is to intuitively reach people so that they feel, an intuition of music versus the brain. Music goes in the ears to the brain, and the brain hears it, but there is also an intuitive process that goes on at the same time, and a spiritual process. I don't know how it's done, but this what I want to do with my music, my next solo album - to intuitively reach people, blow 'em out.
- S: But you've always been prepared to share your heart with the world openly.
- B: Yes. That is really why I'm on this earth. I figured it out, and it didn't take very long either. I went right to the source, and I know what's needed, and I know what you can have. People who make music, like Dionne Warwick, that blow people away, totally blow them out. She did "Here I Am", a very spiritual song, and that's what I mean by intuition: you can't just hear that with your brain - it would have to have gone to your heart.
- S: Are you happy with a solo career running parallel to a Beach Boys career?
- B: Yes, but I'm a little confused between the two... but I'm getting it together to where I think I can do my solo career for another two years before I do anything with the Beach Boys, for one reason, The Beach Boys and I are a little bit tired of each other. We love each other, and we've recorded many records together, but now it's just a cooling-off process, which is good. It's good to cool down, it's good to take a break - but you don't want to take too long a break, or you break up! If too many people got too upset about something, the same thing that happened to the Beatles could happen to the Beach Boys, and I don't want that. I want the Beach Boys to stay together for at least 30 years, so we can consider ourselves a 30-year institution. Now how about that?!
- S: Why have we had to wait so long for a Brian Wilson solo album?
- B: Well... see, nature doesn't answer people's needs right away, but eventually it occurs. I used to lie there in bed and think, why the hell this, why the hell me, why the hell anything? And I didn't get any answer, so I got almost revengeful, and I'd lift my hand to God and wonder what was going on in my life - hey, I want it this way. And it didn't happen right away - but then one day, it did! I started chipping away at a new direction, and I'll be God-damned if it isn't happening now, what I dreamed about a long time ago.
- S: Do you think you'll produce the Beach Boys again?

- B: Yeah, I'd like to, but I don't know what to cut. Do you guys have any ideas?
- S: For oldies?
- B: Yeah, oldies but goodies... actually, we're talking about 10,000 songs, so how are you going to come up with one right now? I can understand... but actually, oldies but goodies are OK, but they're also a cop-out. "Hey look at us, we're doing oldies when we could be writing new songs for you all - the Beach Boys are copping out." I know that's what people say. The Beach Boys can do fine, and I'll help them any way I can, but I want that solo career going, and I know, I personally know that I can get a hit record; I've had a number 54 album in the US, but it's going down now. "Love & Mercy" didn't even get on the charts at all - but at least it got recorded.
- S: Last thing - the "Livin' Doll" song.
- B: That was originally called "Oh Christine", and I changed the lyrics, and cut it for the Barbie Doll people, and I don't know for sure what happened to it.
- S: People bought the doll and got a little flexi-single free...
- B: I didn't know... I thought it was maybe released as a single, or just used on the radio.

(Interview by Michael Grant and Roy Gudge. Edited and produced for Beach Boys Stomp by Andrew G Doe/Middlefield Media. Copyright 1988 Beach Boys Stomp/Middlefield Media.)

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Photograph by Mike Grant © Beach Boys Stomp.



## POLL RESULTS

Here are the results from the Brian Wilson/Beach Boys polls from issue 68. Brian's songs are given 14 points for each 1st place down to 1 point for 14th place. The Beach Boys; 5 points for each 1st place down to 1 point for each 5th place.

<u>BRIAN WILSON</u>	POINTS	FIRST PLACE VOTES
1. Rio Grande	933	35
2. Melt Away	876	14
3. Love & Mercy	774	5
4. Meet Me In My Dreams Tonight	754	8
5. Let It Shine	739	11
6. Baby Let Your Hair Grow Long	639	3
7. One For The Boys	588	0
8. Night Time	580	1
9. Walkin' The Line	556	1
10. There's So Many	471	2
11. Little Children	422	1
12. Poor Old Body To Move	387	0
13. Let's Go To Heaven In My Car	257	0
14. Too Much Sugar	253	0

<u>BEACH BOYS</u>	POINTS	FIRST PLACE VOTES
1. Rock 'n' Roll To The Rescue	244	19
2. California Dreamin'	240	23
3. Kokomo	201	14
4. Wipeout	135	6
5. Happy Endings	132	3

Many thanks to everyone who sent in lists. The winners of the signed Brian Wilson Love & Mercy singles are John Hammond and Aiden Simington drawn from all who entered.

### MIKE

-o0o-

### BRIAN WILSON - COLLECTOR'S DREAM OR NIGHTMARE?

The release of Brian's LP and single was a critical success if nothing else, but to the collector trying to get every different release of the album and 45s has proved to be a very expensive pastime. Here's a list of everything that I know of:

1. BRIAN WILSON LP CD and Cassette (US & UK)
2. BRIAN WILSON Promo Pic Disc CD (US)
3. BRIAN WILSON Promo Pic Disc CD with cloth bound booklet written by David Leaf. (US)
4. BRIAN WILSON bound press kit with photo & transparency (US)
5. Words and Music promo LP, CD and Cassette. Brian talking about the songs interspersed with music. (US)
6. Love & Mercy/He Couldn't Get His Poor Old Body To Move - 7" single (US & UK)
7. Love & Mercy - 7" Box Set with complete words and music dialogue on B side of 33½ single plus 2 prints (UK)
8. Love & Mercy - 12" 3 track single; "One For The Boys" extra track with poster of 45 sleeve (UK)
9. Love & Mercy - 3" CD 3 track single in 5" case (UK)
10. Love & Mercy - 3" CD 3 track in 3" gatefold sleeve (UK)
11. Love & Mercy - 5" CD promo single (US)

12. Love & Mercy - Cassette single 2 tracks
13. Night Time - 2 track CD promo, 1 edited version (US)

A bit easier are the "Kokomo" releases which are:

1. Cocktail LP CD & LP (US & UK)
2. 7" single (no pic sleeve) (US)
3. Cassette single (US)
4. 7" single with Cocktail sleeve (UK)
5. 5" promo CD single (US)

So good luck trying to find all these. Please don't write to STOMP - I don't have any copies.

### MIKE

## **BEACH BOYS CONVENTION**

BEACH BOYS CONVENTION 1989

SATURDAY 23rd SEPTEMBER 1989

Yes, Mike and I are planning well ahead for next year, and no, we are not expecting to top 1988. However we would like to try and make the raffle and auction the best yet. The auction will be anyway simply because of the "Gold record", which for six months is staying at 22 Avondale then it will reside here for the latter six months before returning to the Visitation Centre for the 23rd.

The raffle list is as follows:

1. David Leaf's book
- \* 2. Japanese "Brian Wilson Productions" LP
3. 'Surf's Up' discography, Brad Elliot
4. Brian Wilson "Words & Music" CD
- \* 5. Australian "Rarities" album
6. Australian "Capitol Years" CD set
7. Brian Wilson "Words & Music" LP
- \* 8. U.K. "Capitol Years" LP set
9. John Millward book
10. SMILE book - Domenic Priore
11. Byron Preiss book

Those items marked with an asterisk are those we have yet to obtain and if anyone can assist us with those, we would very much like to hear from them.

The auction is, hopefully:

1. PET SOUNDS Gold disc
2. U.S. STACK-O-TRACKS with booklet
3. BRIAN WILSON promotional CD and press kit
4. Autographed group album (minus Dennis)
5. ????? This one should remain a secret at this stage
6. Brian Wilson solo tour jacket
7. Westwood One Brian interview LP (2 or 3 discs)
8. U.S. PARTY album gatefold with photos

So we hope that makes very interesting reading. The auction items are under way so the two of us are keeping our fingers crossed but we would welcome help with the marked items in the raffle list, please.

If you can help then please write to me at PO Box 103, FARNHAM, Surrey, GU10 3QG.

### ROY GUDGE



# Newsmakers

FOR WEEK ENDING NOVEMBER 5, 1988

Billboard

# HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	6	KOKOMO (FROM "COCKTAIL")	THE BEACH BOYS
			Compiled from a national sample of retail store and one-stop sales reports and radio playlists.	
			Label & Number (Distributing Label)	

## Beach Boys, Minus Brian, Hit No. 1

After nearly three decades of singing the praises of Southern California, the Beach Boys have their first No. 1 single in 22 years with a song about the Caribbean.

An even bigger irony is the fact that the song, "Kokomo," was written and recorded without Brian Wilson, the widely proclaimed "musical genius" of the band; the man whose own, highly promoted "comeback" single, "Love and Mercy," did not even make the Top 100 sales chart.

Neither point was lost on Mike Love, who is Wilson's cousin and a founding member of the Beach Boys.

### Long Way From California

Love acknowledged in a recent interview here that it seemed a bit strange singing about places like Bermuda and Key Largo after years of celebrating "California Girls."

"When we recorded the song, I said to myself: 'We're cutting into Jimmy Buffet territory this time,'" said Love, who co-wrote the song that is featured on the "Cocktail" soundtrack album.

"But in a way, it's good that we're singing about (somewhere other than Southern California) because the Beach Boys' music was really more about a state of mind than a particular place.

"We've just transferred that state of mind to the Caribbean this time because that's what the scene in the movie called for. Tom Cruise is this bartender who flies to Jamaica to tend bar for the season, and we were asked to write a song to fit that scene."

### Irony Twist

And what about the irony of reaching No. 1 in a year in which there has been an avalanche of media reports heralding the return of Brian Wilson, who spent much of the last two decades in a psychological twilight zone?

It is easy to picture Love gloating over the success of "Kokomo" after reading all the reports describing Wilson as the architect of the Beach Boys sound and giving him virtually sole credit for all the group's success.

After all, Love — who co-wrote "Good Vibrations" — is known to be one of rock's most outspoken figures. He has gone against almost the entire rock establishment by supporting parent groups who want to put warning labels on controversial records, and his sarcastic barbs at Paul McCartney, Diana Ross and the Rolling Stones — among others — led to widespread boos earlier this year at the Rock and Roll Hall of Fame dinner in New York.

But Love, 47, had only praise for Wilson.

Asked if he resented all the "musical genius" phrases applied to Wilson, who has been not been an active member of the Beach Boys for years, Love said, "No, not at all. Brian is a musical genius. ... I'm just hoping that the success of 'Kokomo' will lead us to work together again.

"But that may be up to Eugene Landy (the psychologist who has worked with Wilson since the early '80s and who co-wrote some of the songs on Wilson's album) because he controls Brian's life."

Though the Beach Boys have been in demand as a concert act (grossing more than \$13 million this year on the road, according to Love), the band has been cold as a recording act in the '80s.

Love said that the "Kokomo" success makes him want to concentrate more on records, even if it means easing up on the concert schedule.

And just where is "Kokomo" — the ideal vacation spot saluted in the hit single?

As far as Love and the song's three co-writers (Terry Melcher, John Phillips and Scott McKenzie) know, there is no Kokomo.

"John just came up with the name because it sounded good," said Melcher, who also produced the record. "The funny thing is that I've heard that people have been calling travel agents since the record came out, asking about Kokomo. They want to go there."

THE BEACH BOYS return to the top of the Hot 100 chart with "Kokomo" (Elektra), which holds a wide lead in airplay points and a narrow edge in sales over "Wild, Wild West" by the Escape Club (Atlantic), bulletted at No. 2.



THE SUN, Thursday, November 24, 1988

## Band beached

AFTER last week's story about big business buying No. 1 hits, here's a cautionary tale.

THE BEACH BOYS topped the American charts with Kokomo from the film soundtrack of Cocktail. But the veteran rockers cannot get a record deal. No label, not even a tiny one, wants them. The music industry regards the smash as a fluke, promoted by lots of cash from the film makers.

Now the old surfers are in the same position as any other unsigned group—desperate and unhappy.



## Beach Boy boss must pay £ ¼ m

A FORMER manager of the Beach Boys pop group is to pay back more than £4 million he stole from them.

Steve Love, 41, younger brother of Beach Boy Mike, withdrew nearly £4 million from a trust account without the permission of the group or the judge supervising it.

The cash came from the sale of land owned by Love and the group. Love, who was sentenced to five years' probation after admitting theft in Los Angeles, will be allowed to keep the rest of the money.



## Resurgent Beach Boys Still Get Around;

THE BEACH BOYS' "Kokomo" jumps to No. 1 on the Hot 100 24 years and four months after the group first hit the top of the chart with "I Get Around." That's the longest span of No. 1 hits for any act in the rock era, topping a record set earlier this year by George Harrison. Nearly 24 years elapsed between Harrison's first No. 1 single with the Beatles, "I Want To Hold Your Hand," and his solo smash "Got My Mind Set On You."

The Beach Boys also set a new record for the longest gap between No. 1 hits. "Kokomo" reaches the top 21 years and 10 months after the group last reached No. 1 with "Good Vibrations." This breaks a record set last year by Bill Medley, who had a gap of 21 years and seven months between his last chart topper with the Righteous Brothers, "You're My Soul And Inspiration," and his smash duet with Jennifer Warnes, "I've Had The Time Of My Life."

"Kokomo" is the second No. 1 single from the Tom Cruise movie "Cocktail," following Bobby McFerrin's "Don't Worry, Be Happy." Thus, "Cocktail," which has been only a moderate box-office hit, has spun off more No. 1 singles than Cruise's 1986 blockbuster, "Top Gun."

The "Cocktail" soundtrack on Elektra, which holds at No. 3 on the Top Pop Albums chart, is the first soundtrack to generate two No. 1 singles since "Footloose" and "Purple Rain" scored in 1984. The "White Nights" soundtrack in 1985 included just one of that movie's two No. 1 hits.

If six months ago you'd bet that in 1988 the Los Angeles Dodgers would win the World Series, Bruce Willis would have a hit movie, and the Beach Boys would land a No. 1 single, you'd be able to buy two first-class tickets to Kokomo.



## CHARTFILE USA

The Beach Boys are back on top of the US singles chart for the first time in 22 years this week, with "Kokomo." Some 20 years ago, the group's Carl Wilson paid tribute to his brother Brian's pivotal role in the group by saying "Brian Wilson Is The Beach Boys," but this opinion now seems to have been somewhat amended — the current group line-up is Carl, Mike Love, Bruce Johnston and Al Jardine. Basking in the glow created by the warm praise of his recent solo album, Brian is estranged from the group and describes his relationship with them as "distant."

"Kokomo" is the Beach Boys' fourth number one hit, following "I Get Around" (1964), "Help Me, Rhonda" (1965) and "Good Vibrations" (1966). It was written by four familiar writers of fairly mature years — Mike Love is 46, Terry Melcher is 47, Scott (San Francisco) McKenzie is 44 and John Phillips, formerly of the Mamas And The Papas, is now a grandpa at 52.

"Kokomo" is the first number one written by Melcher and McKenzie, whilst Love and Phillips both authored 1966 chart-toppers, Love penning the Beach Boys' "Good Vibrations," and Phillips being sole composer of the Mamas And The

Papas' "Monday Monday." Though he's a newcomer to the number one position as a writer, Terry Melcher, whose mother is actress/singer star Doris Day, produced a brace of Byrds number ones in 1965. He is also producer of "Kokomo."

"Kokomo" is the second number one single lifted from the soundtrack album for the new Tom Cruise film "Cocktail," emulating the earlier success of Bobby McFerrin's "Don't Worry, Be Happy." A third single off the album, the Fabulous Thunderbirds' "Powerful Stuff" was recently a hit, whilst a fourth, the Georgia Satellites' update of the old "Swinging Blue Jeans" hit "Hippy Hippy Shake" advances powerfully from number 82 to number 65 this week.

Amongst other potential hits on the album are John Cougar Mellencamp's re-tread of Buddy Holly's hit "Rave On" and Starship's "Wild Again."

Meanwhile, "Kokomo" is scheduled for UK release next Monday (7th), and, though it's probably not sufficiently fashionable to be number one here, it will almost undoubtedly be a major hit.

I base the latter statement as much on my observations of the fortunes of US chart toppers in the UK chart over the last decade as on the fact that "Kokomo" is an appealing and very commercial song.

The Everly Brothers' forthcoming album, *Some Hearts*, will be out in September. Don and Phil wrote eight of the LP's ten songs. The album also contains a cover of the Beach Boys classic "Don't Worry Baby" (featuring guest vocals from the Boys)



## Brian Wilson's New Solo Safari

BY CHRIS MORRIS

LOS ANGELES "Brian Wilson," the debut solo album by the Beach Boys' creative mastermind, is receiving special handling from Warner Bros.' marketing divisions.

The Sire/Reprise release, which has naturally attracted the attention of longtime Beach Boys fans, the press, and radio's heritage stations, is being worked to ensure acceptance at both the singer's traditional base of support and at the alternative level, where there is less awareness of Wilson's work among younger listeners.

"My feeling is, if this is such an across-the-board record, there's no reason to lose anyone on this," says Sire GM Howie Klein. "We had to let the kids who are into the alternative thing know who Brian Wilson is."

Key to Sire's alternative-market strategy is "Rio Grande," an eight-minute suite that climaxes the album.

"We decided to take 'Rio Grande' and present it to CMJ early," says Klein. He adds that Bobby Haber, publisher of the alternative-radio trade paper, made the song the lead track on the CMJ CD sampler distributed at the recent New Music Seminar.

Sire also approached cutting-edge

acts such as R.E.M., Jello Biafra, and David Byrne to solicit their thoughts about Wilson's music. A collection of quotes from new-music artists was then mailed with the album to alternative press and radio. "A lot of kids have said they wouldn't have even listened to the record if it hadn't been for this sheet," Klein says.

Sire is also contemplating a dance remix of the album cut "Night Time"; according to Klein, the tune was tested at one of San Francisco's top clubs during a peak evening hour, and "we didn't lose a person off the dance floor."

Calling the Wilson project "a labor of love," Jim Wagner, Warner VP of merchandising and advertising, says, "We felt we had to come out with a really strong campaign to ensure some visibility."

Among the items produced by Wagner's division is a special CD of "Brian Wilson"—a picture disk in an embossed cloth-bound digipak containing a 16-page booklet by David Leaf, author of the definitive 1978 book "The Beach Boys And The California Myth."

The CD, created by Warner VP/senior art director Jeri Heiden, was sent to all Warner and WEA personnel, key retailers, the compa-

ny's publicity list, and alternative marketing accounts.

Additionally, the promo CD is being serviced selectively to traditional radio outlets, according to Reprise promotion VP Rich Fitzgerald. "We didn't want to just ship it in the mail like any other record—not just throw it out so it goes on somebody's shelf," Fitzgerald says.

According to Wagner, WEA is also mounting a "Brian Wilson" display contest. Three first prizes—trips to Hawaii for two and cash—will go to the marketing coordinator, field merchandiser, and salesman who create the best display.

As for the usually reclusive Wilson, he's made himself available for interviews during Warner's press campaign, which has already garnered features ranging from a lengthy Rolling Stone piece to a cover story in the Los Angeles alternative-music magazine Contrast.

The label has also produced a 58-page, loose-leaf-bound press kit authored by Leaf, which contains a bio, a conversation with Wilson, a background on the making of the album, a discography, and black-and-white and color art. Bob Merlis, Warner's VP/national director of publicity, says the kit has been serviced to some 2,000 journalists.



## CONCERT REVIEW

There's something undeniably perverse about all of this. Brian Wilson, after years of struggle and self-doubt, makes his first profound musical statement since the 1960's amid a swirling storm of media hype and controversy that would have the world believe this to be nothing less than a Rock-n-Roll Second Coming. The return of a Musical Messiah. The Beach is Back.

Mike Love and the Beach Boys, meanwhile, get commissioned to do a sound-track tune for a piece of fluff called "Cocktail". Terry Melcher mans the board and some exec at Elektra figures they might as well put it out as a single. It quietly shows up on the racks about the same time as Brian's new release...

And what happens? As soon as the media circus leaves Brian to go after the Next Big Thing, so does the American-Record-Buying-Public, and both his album and single sink like concrete blocks in David Leaf's swimming pool. While at the same time the new ditty from Mike Love and the Beach Boys takes the country by storm and ends up being without a doubt, their biggest sensation since "Good Vibrations".

Ouch.

Well, maybe I ought to renounce my US citizenship or something, because this is just ridiculous. I mean, it's great that the Boys are finally having some real success with a newly recorded, newly written tune. We've all been hoping it would finally happen, haven't we? But...but... but... why now?? Why "Kokomo"??? Why does it have to be a song that Mike writes and that Brian doesn't even do so much as cough on??? Why does it have to be right after Brian publicly steps away from the group in order to re-establish himself as a serious artist??? Why does it have to be at a time when relations between Brian and the group are at an all-time low?? Why? Why?? WHY???

Ouch. The drama continues. Tune in again next year.

On a more positive note, I saw the Beach Boys perform again, for the first time in a number of years. Dedicated STOMP readers may recall my not-so-glowing review of an August 1984 show at Great America (I'm sorry guys, but they were pretty awful that day), and I have to admit I wasn't expecting much from them this time around. I was very pleasantly surprised.

Once again the Boys brought their show to Great America, an amusement park in the heart of Silicon Valley, and once again the audience was an All-American mix of families, teens, and a few long-time fans who always seem to show up at these things. For me, this show was to be a new type of Beach Boys experience: Les Chan (who has become a sort of traditional presence at BB gigs in Northern California) got us backstage passes, and so I had the opportunity to meet the Boys and view the show from the stage, along with various BB relatives, friends, and associates. And quite a show it was.

I have never heard the Beach Boys so tight, so well-rehearsed, so professional. The arrangements were fresh (bolstered by some well-programmed digital sampling keyboards), the harmonies impeccable, and the choice of songs showed a self-confidence in the band that I hadn't seen in their live act before. When they took a deep breath and plunged into the opening of "Hushabye", chills went up and down my spine. Really.

Other highlights of the evening included "California Dreaming", a gorgeous "Caroline, No" from Carl, the soon-to-be-a-concert-staple "Kokomo", and a surprising and wonderful section early in the show, starting with "This Whole World" (Complete with those delicious "ooohhs", "aahhss", and "aahhoombopditits" at the end), and moving deftly into "Don't Worry Baby", "Hushabye", "Wendy" and ending on a rollicking "Runaway" from Alan Jardine. After which Mike Love kinda slowed things down with a rambling stand-up comedy act that eventually meandered its way into "The Car Song Medley". Oh, well...

(By the way, I gotta get this in-- "Kokomo" is, in my opinion, Mike's best lead vocal in nearly 20 years, at least since "All I Wanna Do" on "Sunflower". Anyone agree??)

Some notes on the band: Bobby Figueroa was out, and Mike Kowalski handled the drumming chores-- a vast improvement, since I always thought that Figueroa's drumming was a little too flashy for the Beach Boys. Kowalski holds the beat in a simpler and subtler way, rather closer in spirit to Dennis's and Hal Blaine's styles; Billy Hinsche, thanks to the miracle of digital technology, played everything from acoustic piano to steel drums on a single keyboard. Late in the show he dressed up in a funny jumpsuit with blinking lights and went out front and pretended to be all three Fat Boys for an interesting version of "Wipeout". There were not one but two Junior Jardines with the band: Matthew (who's quite a big boy now) handled percussion, and Adam played the sax for "Kokomo" (Sorry to disappoint all of those people out there who saw the video and thought that Mike Love was the one playing that hot solo). Ed Carter and Mike Meros were on hand, and Jeff Foskett contributed some first-rate guitar and vocal work. Where would the Beach Boys be without him?

As for the principals, Bruce was genial, his voice a little raspy (he sounded a lot like Dennis when he took the lead for "Do You Wanna Dance"), Carl, in white suit and spiky haircut, sounded great and seemed to be having a good time, joking around with Bruce and Mike and "getting down" with some raunchy guitar licks; Alan was affable, obviously proud to have his sons along, and in fairly good voice. He's finally given up trying to sing "Wouldn't It Be Nice", and left that one to Carl. and Jeff; Mike was Mike. You figure it.

After the show we had a chance to talk with some of the Boys for a while, mainly Terry Melcher, Alan, and Bruce. I was struck by the fact that they really are nice, genial guys who genuinely seem to enjoy chatting about the music with those fans who care enough to ask. Bruce and Alan, especially, were forthright and candid, freely giving their opinions on everything from favourite songs to Brian's new album. I'm glad I had a chance to meet them.

All in all, a good evening, a good show--slick, smooth, technically perfect, and thoroughly entertaining. The only complaint that I could have is that it was fairly devoid of passion, but then again, there hasn't been much passion in the group since Dennis died, and I think that suits them all fine. After all, they're older now, with families and varied outside interest, and although it would be nice to see the Beach Boys really stretch out, try something new, and set the world on fire again, I sense that-- for the touring band at least--those days of change and willingness to experiment are over. They now seem to have a different set of priorities in their lives. It has become a job to them, being Beach Boys and hitting the road year after year; it is the means to an end and not the end itself. There was a period



a few years ago when they seemed to resent what had become of the Beach Boys and their career, and this resentment often showed up onstage in the form of short sets, unlistenable performances, and a general disregard for their audiences--but now it's almost as if they've gotten together, collectively decided that "this is what we do and this is who we are", and have determined to make the best of it and do their job the best they can. Which is pretty damn good.

ALAN BOYD

-oOo-

## Letters

Dear STOMP

May I, as critic and sometime biographer (of Sean Connery, Jayne Mansfield etc), comment on the standard of STOMP and other Beach Boys-related journalism and suggest some demerits that might become dangers?

Overall, almost unhesitatingly, STOMP must be warmly praised. In itself it's an icon beyond newsletter that has a ring of humour which accurately reports and perpetuates that summer Hawthorn dream. Mike Grant is the most judicious of editors-in-chief who protects his wards (the Beach Boys) with smokescreens when smokescreens are called for and a paternalistic tell-it-as-it-is the rest of the time. He has a teenage soul (and if that doesn't seem right, see the movie "Big") and a nose for reality above rumour. And beneath him (beside him, above him?) are the beach bum hacks - OK, like me - who join the chorus in their ways.

In general they're a fair bunch. Chris White writes on the piano and has the paradoxical gift of standing up-front with his wide musical knowledge while self-effacingly backstepping. Roy Gudge is a shoot-from-the-hipster of Brian Wilsonian proportions, not always grammatical but well capable of an angelic wisdom to match "I'm Bugged At My Old Man and he doesn't even know where it's at." (Meant with feeling, Roy, so no apologies). Andrew Doe threatens to be brilliant but, like the ubiquitous David Leaf, blows off his hang-tenners with an intrusive Max Headroom style. (Advice to Andrew: give away your dictionaries for Christmas - or give them to us!) Andrew should exalt the English language in sideline poetry (a real lyricist here?), while concentrating on content for a while. David for his part should take a stroll down to Venice Beach, buy a Coke and watch the girls - anything to defuse the suppressed gang-warfare aggro that undercuts everything he writes (is this guy nice?). (Yes - Ed.)

Best of all I enjoy scribblers like Pip White who has Roy's directness, Andrew's enthusiasm and Chris's hand in marriage, if I'm not wrong. Pip's piece on Brian Wilson's "visitation" was among the nicest, truest I've recently read in STOMP. Articulate, wide-eyed and honest - like a Brian Wilson melody. She made me want to be there, and hate Mike for not telegraphing the breakthrough. (Spare my blushes - Pip.)

All the contributors add their harmonies and counterpoints. And all benefit (and might benefit more) from sensible finger-wagging from concert-master Mike. But now and then major gaffs occur and Mike and his deputies admit elements which are unnecessary - and unsavoury.

I'm loath to elevate John Tobler to any kind of status by singling him out (worse, I'll bet he's a nice guy) (Yes again. Ed.) but I do think his contributions merit ultra-caution from our team. If I'm hinting censorship, then I don't apologise. The fact is, John Tobler and journalists like him are over-published, over-rated and potentially damaging. They represent a shoddy tabloidism that, yes, always hounds populist artists, but is positively dangerous to Brian Wilson (and the Beach Boys) at this unstable phase of their almost-fourth decade.

As was recently pointed out by David Leaf, Brian Wilson has transcended pure-and-simple Top 40 values and to persist in measuring his music against such outmoded benchmarks - no matter that Brian himself is bashed into compromise so frequently - is redundant. Worse, to join the avalanche of cavalier knockers of such a fragile man on such a noble quest at such a fragile time is nothing short of sinful. I use the word with the loose and thoughtless poetry that exemplifies all Mr Tobler's 'pop' writings, and the writings of all those other too-earnest '60s-rooted hacks who type before they think, and too rarely think of realities beyond their 'powerful' words; not to mention their moral responsibilities.

In my opinion John Tobler is neither a bad writer nor a good writer but he slants towards bad because he is unreasoned and, for a pro, too noisily subjective. His features perennially tell us more about him than about his subjects and when he writes about Brian Wilson he really writes about his personal ache to be 15 in the Sixties again, with a callous disregard for the interests and needs of his readers. His kind of journalism handicapped the Beach Boys at more than one stage during their defiant (thank God) career.

The emergence of the new Brian Wilson and the new album - and the new Number One from the Boys - is fresh-slate time. We had had 25 years of the Hawthorn Dream Part 1, and now the Boys are men and those of us who have followed them for many years have grown up too. Brian has shown us inklings of his sought direction in the new album but he has also unapologetically shown us his insecurity. The sleeve credits alone give evidence and the unnecessary 'shoring-up' of his writing talent with Paley, Waronker, Lynne, etc., drives the point home. He wants this direction, but he is desperately shaky.

I spoke with Al Jardine in London during 1987 and while he was polite about STOMP he opined that such journalism didn't interest him. I got the clear impression of a sensitive artist tip-toeing through shark-infested waters, the sharks being hungry for ego-scores, money, or just plain blood. And Al Jardine will forgive me if I suggest he's a notch less sensitive than Brian.

So, STOMP, I like you. You make me smile, you make me laugh and you remind me of the exquisite summer on the fringe of all our lives and the shiny beacons that light the way, too often overlooked, like, say, "In The Parkin' Lot", or even "Goin' South". And also, thank heavens, you nuzzle me with the pain and schizophrenia behind songs like "It's Like Heaven" and "Melt Away", lest we forget.

I love Brian Wilson in the wishful way that love is, and I am seriously grateful to him for his daring and his sacrifice in the work he does for us, and especially for this new commitment. When STOMP editorially miss-hits, with Roy at his most conversational or Andrew bursting veins, I occasionally frown. But when John Tobler's unreasoned buckshot is sprayed across our pages I'm hurt. For Brian, for the Beach Boys and for all the friends who understand.

Editors, to the bridge.....!

MICHAEL FEENEY CALLAN





Peter Noone, Al Jardine, Jim Valley (Paul Revere & The Raiders), Bruce Johnston. Photograph by Peter Martin.

## Stomp folder OFFER!

Those of you who attended this year's Convention will remember that I spoke of the possibility of a folder in which to keep issues of the magazine. Although some 35/40 of the handouts were taken only a very small number actually reached my PO Box. So we can only assume that a large number of you were so overwhelmed by the events of the afternoon that you have forgotten the more mundane goings on.

It can now be announced that the folder will take up to twenty issues of the magazine. I mentioned before between 12 and 18 but I've put twenty in the folder that is in the photograph.

For those of you that attended the most memorable day and can supply a Convention ticket number the price remains at £3.50 including post and packing (EEC countries add 50 pence per folder).

If you were not at the Convention and would like a folder or two then the price is £4.75 including post and packing.

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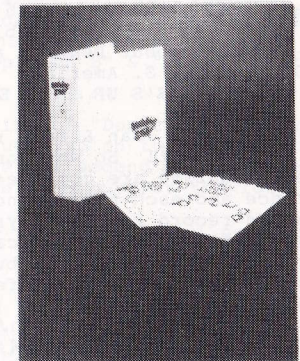
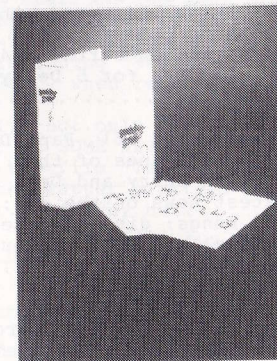
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-oOo-





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If you missed the Convention. I still have a few magazines with great Brian Wilson interviews. BAM and PULSE £2.00 each. Buy both and get BAM article part two free. Limited supply of these. Send cheques to Mike Grant at the Stomp address.

## NEWS

To the utter surprise of the entire western world (the Beach Boys included, one suspects), "Kokomo" topped the Billboard Hot 100 for the period week/ending November 5th, thus becoming their fourth US Number One, fifteenth top ten entry and thirty-third different top 40 single. "Kokomo" also takes the record for longest time between number ones - just under 22 years - and longest time between first and most recent top 10 singles, some 25 plus years. Gosh! Updated chart placings follow, beginning w/e November 5th:

Hot 100	1- 2- 6-11-16-23-29-
Adult	7-11-11-10-16-15-19-
UK 100	72-42-33-25-27-

The higher chart aspirations of the UK release have been dented more than somewhat by the inability of agreeing a deal to issue the song on either 12" 45 or CD single.

Speaking of CD's, it should come as absolutely no surprise to anyone at all to learn that the PET SOUNDS issue has been put back to next year. However, to add to the BB CD canon, Capitol Starline have issued the 1964 CHRISTMAS ALBUM Stateside, and for once in their lives have shown a modicum of fan-awareness by including the 45 mix of "Little Saint Nick" instead of the LP version. Due for imminent release, if not already out, is the SPRING album of 1972: reissued by Rhino Records, the CD comprises the complete album plus the 1973 Columbia single "Shylin' Away/Fallin' In Love", the 1973 track "Had to Phone Ya" and 1977's "It's Like Heaven", the latter two previously only available (legally) on the limited edition LP IT'S LIKE HEAVEN (1986). Due to be issued in the UK early next year is the CALIFORNIA GIRLS CD, a straight reissue of SUMMER DAYS minus "Amusement Parks USA" and "I'm Bugged At My Ol' Man". Don't blame EMI - that's how the tapes came to them. Finally on the CD front, David Lee Roth's version of "California Girls", with Carl singing backing vocals, has been reissued to tie in with his UK tour... but the funny thing is, the version on the CD single is the B-side remix of the original 1985 45. Strange but true.

Though promos of "Night Time" were pressed up, the thinking on Brian's next 45 is currently up in the air, with "Meet Me In My Dreams Tonight", "Let It Shine", "Melt Away" and "Night Time" all in contention.

The Beach Boys - including Brian - turned up on "Full House", a US sitcom starring one John Stamos, performed about half of "Kokomo" acoustically, and were reportedly pretty good. Videos of a different kind - currently available Rock 'N' Roll The Greatest Years, with 1965 including "Help Me Rhonda", 1966 "Sloop John B" & "Good Vibrations", and 1968 - when released - "Do It Again".

Finally, not only does the Everleys/BB version of "Don't Worry Baby" appear on SOME HEARTS, the new Everlys LP, but also on the soundtrack LP of the film "Tequila Sunrise" and will be the second 45 to be released from the latter platter. Which saves us shelling out for the long player. And why not?

AGD & MIKE (I'll buy the Album because I like the Everly Brothers. Mike.)

-oOo-

Brian Wilson once again played at the NAS in early December, performing God Only Knows, I Sleep Alone (a new song) and Love and Mercy. Capitol Records might be putting out an Album of songs by the Beach Boys featured in movies, two new songs are promised. Due sometime next year.





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